



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE FOGG ART MUSEUM.

TO THE PRESIDENT OF THE UNIVERSITY:—

SIR,—I have the honor to present the following report on the Fogg Art Museum for the year 1901–02.

Our accessions for the year are as follows: From Mr. E. W. Forbes, '95, as an indefinite loan, a view of the Simplon in water-color by J. M. W. Turner; a large panel in tempera, representing St. Jerome and two other figures, by Fra Filippo Lippi; a panel, Madonna and Child, bearing the signature of John Bellini; a small marble relief of later Greek workmanship, representing a horse and rider, and a Greek marble statue of Narcissus. From Mr. James Loeb, '88, as an indefinite loan, forty-two objects of Ancient Greek and Egyptian Art in bronze, terra-cotta, and gold, and two objects of Mexican and Peruvian Art respectively, all formerly in the collection of W. H. Forman, Esq., of Pippbrook, near Dorking, England, comprising nineteen small bronze figures including those of Heracles, Aphrodite, Hermes, Eros, and others, and three glass cinerary urns. Several Amphorae, and other Greek vases, and a number of gold ornaments and engraved stones. From Mr. Charles Fairfax Murray of London, three Greek vases, and eight drawings by Sir Edward Burne Jones. From Professor C. E. Norton, an ancient glass bottle, and an ancient terra-cotta figure; and from the Trustees of the Boston Museum of Fine Arts, a cast of the head of a youth from a Greek work in sculpture in the supposed style of Scopas.

To the Gray Collection of prints have been added ten prints of Turner's *Liber Studiorum* in the etched state as follows: *Inverary Castle*, *Jason*, *Hindoo Worshiper*, *Lauffenbrough*, *Kirkstall Crypt*, *Hedging and Ditching*, *River Wye*, *Solitude*, *Glaucus and Scylla*, *Sheep-Washing*, and two plates of the same series in the mezzotint state, the *Hindoo Worshiper* (a first state), and the *Dumbarton* (this last is the property of the Department of Fine Arts deposited in the Gray Collection). We have also acquired for this collection a print from a niello plate by an unknown Italian engraver of the sixteenth century, a print from Dürer's engraving called the *Ravisher*, the complete work (first edition) by Richard Earlom after the *Liber Veritatis* of Claude Lorrain, comprising three hundred plates in etching and mezzotint; and, as a gift from Mr. Wendell P. Garrison, '61, an illustrated pamphlet by himself entitled *Holbein and John Bewick*, together with a series of reproductions of several of the original drawings by Holbein for his well-known *Dance of Death*, of the corresponding wood-cuts of the Lyons Edition of 1538, and of wood-cuts by John Bewick.

To the Randall Collection has been added a print from a metal engraving by Vitale, a gift from Mrs. F. D. Bergen.

To the library of the print department, by purchase from the income of the Randall Fund, the following works: A Chronological Catalogue of the Engravings, Dry-Points, and Etchings of Albert Dürer, by S. R. Koehler; *Traité historique et pratique de la gravure dans l'École de Rubens*, by Henri Hymans; a Treatise on Wood Engraving by Jackson and Chatto; Whistler's Etchings, a Study and a Catalogue, by Frederick Wedmore, and, by transfer from the College Library, *Catalogue Sommaire des gravures et lithographies composant la reserve* (of the Bibliothèque Nationale of Paris) by François Courbain.

We have purchased two hundred phototype reproductions of drawings by Rembrandt, but our resources have been so small that we could make practically no other additions to the collection of photographs, only twelve having been purchased during the year, and seven others were acquired by gift: three from Mr. W. C. Lane, two from the Soule Art Company of Boston, one from Mr. J. G. Kitchell, and one from an anonymous giver.

To the collection of slides 217 additions were made, comprising illustrations of Greek and Roman sculpture and architecture, Assyrian art, Greco-Roman painting, Mediaeval German, English, and French architecture, Italian and French architecture of the Renaissance, Modern Egyptian and English architecture, and Italian, English, Flemish, and German painting. Eleven of these were gifts from Rev. George Hodges, and five were given by Mr. C. E. Dawkins.

To the library of the Museum the following works were added: Crowe and Cavalcaselle's *New History of Painting in Italy*, 3 vols., and *Early Flemish Painters*, 1 vol., *Investigations at Assos* (Expedition of the Archaeological Institute of America), Part I, a gift from Mr. Learned Hand, '93, *Catalogue of Sculpture in the Department of Greek and Roman Antiquities*, British Museum, 2 vols., Lafenestre and Richtenberger, *La Peinture en Europe—La Belgique, Florence, La Hollande, Venise*, 4 vols., and *Sterling's Annals of Artists in Spain*, 4 vols.

Our new acquisitions of original works of art are again all of high class. The water-color drawing by Turner is a fine and characteristic example of his mature style, and by hanging with it a small early drawing (belonging to the Department of Fine Arts), and a superb one of his middle period (loaned by Mr. Francis Bullard, '86, of Boston), we were able to give an instructive synoptical illustration of the development of Turner's genius. These drawings, together with the prints of the *Liber Studiorum* in the Gray Collection, and the

larger works in oil color lately acquired by the Boston Museum of Fine Arts, have afforded an opportunity to study at first hand the artistic powers of this great modern master, such as has not before existed in this country. The Lippi and the Bellini panels are good examples of the schools to which they respectively belong, and both are in excellent condition, while the marble statue of Narcissus is a worthy companion to the beautiful Meleager and Aphrodite before acquired. The figure, like most others of Greek antiquity that have lately been brought to light, is badly injured by the loss of important parts. The nose, both legs below the knees, the right arm below the shoulder, and the left arm above the elbow are gone; but the fragment which remains is superb. The right arm was bent with the hand resting on the hip, the weight of the body is thrown upon the right leg, and the left arm rested on some support raising the left shoulder toward which the head is inclined. The pose is graceful, the anatomical development moderate, and the modelling large and fine in the highest degree.

The objects of the Loeb Collection of bronzes, vases, and ornaments are of equally high character. Obtainable Greek bronzes are very rare, and very costly, and this series will develop our working Museum in a new direction, while the vases of this collection are an important addition to our former acquisitions in this class of objects.

In making additions to the print collections we endeavor primarily to fill the most important gaps in the class of original works, that is, engravings by artists executing their own designs on wood and on metal—chiefly early German and Italian engravers, and modern masters like Rembrandt and Turner. Since the prints were returned to us from Boston we have been able to use but a small part of the income of the Gray and Randall funds for new accessions, as a large part of this income has to be devoted to the expenses of cataloguing and administration. We have, however, acquired a few valuable prints of both early and modern works. The series which we have chiefly enriched is that of Turner's *Liber Studiorum*. Of these unrivalled examples of modern landscape delineation we had, when the Gray Collection came into our hands, only the greater part of the published plates in the mezzotint state. To these several additions have been made, and one important print of the unpublished series has been acquired. But of the seventy plates from which a few impressions were taken in the etched state, not one print was yet included. We have since taken advantage of every opportunity to secure as many of these etchings as we could, and the ten prints acquired during the past year bring the whole number in our collection up to twenty-eight, which includes some of the finest subjects of the series. The etchings of the *Liber Studiorum* are unique in

character, and of great value. It is therefore desirable that we should, if possible, procure them all; but they are very rare, and very costly, and to get them all will probably take a long time, if it is ever possible.

Photographs were loaned to the Department of Architecture, the Boston Museum of Fine Arts, Wellesley College, and to several persons not connected with the University 250 times, and slides were loaned 51 times.

The number of visits for access to photographs was 1,289, of which 1,004 were by members of the University.

The number of visits to the print collections for examination of prints not displayed in the wall cases was 473, of which 402 were by members of the University.

The number of photographs catalogued was 416, and the number of slides 227. Of photographs belonging to the Department of Fine Arts 2,389 were accessioned. The attributions of paintings given by the dealers in photographs are often incorrect and contradictory, and we are therefore obliged to correct them as far as possible. This is time-consuming, and makes the work of preparing our subject lists slow. A subject list of paintings by galleries, filling 863 sheets, has been made during the year. The slide catalogue, filling 29 covers, is now complete as far as our accessions extend.

During the year 489 prints, and 338 photographs, of our own collections were mounted in our work-room, and work of the same kind was done by us for the Department of Architecture, the College Library, and a few outsiders. For this work we have received the sum of \$297.37.

The number of prints catalogued during the year was: of the Gray Collection (new accessions) 323, and of the Randall Collection 1,574. As explained in my last report, the work of cataloguing the prints is necessarily slow, since it calls for much comparison of prints, and consultation of authorities, and also because the work is interrupted by the general work of administration which takes up a great deal of time. The same is true of the cataloguing and administration of the photographs.

The need for a suitable gallery where our paintings can be properly seen increases with the growth of our collection. This collection already includes examples of the Early Italian Schools of real importance, such as do not as yet exist elsewhere in the country, and it is a deplorable fact that these works cannot now be seen in any proper sense.

CHARLES H. MOORE, *Director*.